1: Fletcher E-5 (1898-1902) 1904
NQ18 Pawnee NQ18

126 that the exactions of Mr Tracy's professional work in the field of music make it impossible for him to prepare an essay upon the character of these songs and the light they throw upon the evolution of musical expression. His familiarity with native songs, growing out of several years of first-hand research, would render him peculiarly fitted to speak concerning them.

The songs are commended to the general student of music and particularly to the young composers of our country as offering native themes worthy of musical treatment.

128 In arranging the material for this paper it has seemed best to group it into two parts. The first contains such introductory explanations as are essential to the understanding of the ceremony, which is given without comment in the words of the Ku'rahus, together with his interpretation of the songs and accompanying rites. The second part consists of an analysis of the ceremony and treats of its structure, purpose, and teaching. The translations of the songs aim to convey to the English reader something of their native spirit and meaning.

104 As the purpose of this record is not primarily linguistic, it has been 94 judged best not to observe the finer phonetic distinctions in recording native words. The vowels have their continental values, as in *arm*, *they*, *pique*, *go*, *rule*; *ow* is used as in how; and û represents oo in good. The consonants p, b, t, d, k, g (always hard), j, s, z, f, v, m, l, r, w, y, h are used approximately as in English, but k and t have been allowed to represent the semisonants (medial between k and g, t and d) as well, and the r has a slight trill. Dh represents th in the, h a guttural breathing (German ch, Spanish j) and hr a surd or breathed r; th is used as in thorn, wh and ch as in which, x as in box, sh as in shall; n indicates that the preceding vowel is nasalized; and h at the end of a syllable indicates that the breath must be heard. When a consonant is doubled it is heard twice or distinctly prolonged. An accent mark is used to indicate [illegible] where it seems necessary.

3: Densmore E-5 (1919-1920) 1929
NQ18 Pawnee NQ18

SPECIAL SIGNS USED IN TRANSCRIPTIONS OF SONGS

104 533 These signs are intended simply as aids to the student in becoming acquainted with the songs. They should be understood as supplementary to the descriptive analysis rather than a part of the musical notation.

+ placed above a note shows that the tone was sung slightly higher than the indicated pitch. In many instances the tones designated by this and the following sign were "unfocused tones," or were tones whose intonation varied in the several renditions of the song. The intonation of these tones was not such as to suggest the intentional use of "fractional intervals" by the singer.

− placed above a note shows that the tone was sung slightly lower than the indicated pitch.

(· placed above a note shows that the tone was prolonged slightly beyond the indicated time. This and the following sign are used only when the deviation from strict time is less than half the time unit of the song and appears to be unimportant. In many instances the duration of the tones thus marked is variable in the several renditions of the song.

·) placed above a note shows that the tone was given slightly less than the indicated time.

⌐———¬ placed above a series of notes indicates that these tones constitute a rhythmic unit.

PHONETICS

194 All consonants have the English sounds except that x represents the palatal spirant.

All vowels have the continental sounds except that ȧ is a obscure.

A͡u (diphthong) is pronounced as *ow* in *how*.

12: Grinnell N-5 (1870-1885)1961 NQ18 Pawnee NQ18

1880–81 Mr. John B. Dunbar published a most interesting account of this tribe, but his sketch is mainly historical, and does not profess to treat exhaustively of the lives and modes of thought of this people. It is, however, a history of very great importance and value, and in preparing the historical matter which is included in this volume, I have not hesitated to draw on Mr. Dunbar's papers, which must form the basis of any subsequent account of the Pawnees, and which should be read by all who are interested in this people.

I owe much of my interest in and knowledge of the Pawnees to my long intimacy with the late Major Frank North, who from his extended intercourse and close connection with this people—a connection which lasted more than thirty years—was unquestionably better informed about them than any other white man has ever been; and with Capt. L. H. North, his brother, who was for many years associated with Major North in command of the Pawnee Scouts.

In gathering the material here presented I have been assisted also by James R. Murie, a nephew of Comanche Chief; by Ralph J. Weeks, a half-brother of Lone Chief; by Harry Kuhns, by Eagle Chief and Bear Chief, Skidis; by Good Chief and Curly Chief, Kit-ke-hahk-is; by Secret Pipe Chief and Frank White, Chau-is, and by many others of my Pawnee friends, to all of whom my acknowledgments are due.

In the pronunciation of the few Pawnee words used in these stories, the vowel sounds, as nearly as I can give them, are as follows: *a* as in father, *e* as the *a* in ale, *i* as *e* in cede, *ū* long as *oo* in pool, *ŭ* short as in us, *au* as *ou* in house. These sounds depend somewhat on the letters which follow the vowels, and the spelling does not always conform to the rule laid down. The last two syllables in the word Pita-hau-erat, for example, are pronounced *irăt* or *idot*. The sounds of *d*, *l*, *n* and *r* are difficult to express by English letters; *r* sometimes has its own sound quite distinctly, at others more the sound of *d*; *n* often has a *d* sound, and *l* a sound of *n*. It will be noted that throughout I have used the familiar English word Pawnee instead of the evidently more correct *Pa'-ni*.

Finally I have refrained from commenting on the stories, though there is abundant opportunity for comment.